

Royal Conservatory of Music of Toronto

Wednesday Five O'Clocks

1947 - 1948

Programme

of the

Third Concert of Chamber Music

Conservatory Concert Hall

Wednesday afternoon, January 28th, 1948

at five o'clock

Allegro assai in C minor Schubert (1797-1828)

Composed in 1820, and intended to be the first movement of a complete quartet, as is shown by a manuscript fragment found after Schubert's death, this allegro assai represents an almost startling change in style from the early quartets. It opens with a mysterious and ever-growing tremolo which eventually leads to one of Schubert's most beautiful and characteristic outpourings of melody. In the simplicity of the harmonies and the part writing (which nonetheless express the deepest and most inspired of musical feelings), one is well aware of the hand of a master, and can only regret the glorious work which would have become a precious heritage for us had this quartet been completed.

Quartet in F minor, Opus 10 Hindemith (1895-)
(First performance in Toronto)

It seems a curious fact that this quartet, which was published in 1921, should never yet have been played here. Hindemith is acknowledged to be one of the greatest of modern composers, and although the work may not be considered representative of him today it is at the same time one of the most beautiful and satisfactory of his many chamber works.

The quartet is in three movements. The first is based on two well-contrasted subjects, sharply rhythmical and abounding in warmth and energy. Instead of the usual development there is a fugato which leads through a tremendous crescendo to the recapitulation. The second movement is a charming and fanciful theme with five variations, one of which takes the form of a slow march as heard in the distance. The third movement is scherzo and finale in one. Interspersed with outbursts of warm and exciting melody it finally ends in a veritable riot of tumultuous sounds. There are many interesting and unusual effects — one, where for a hundred bars the 'cello tunes the C string down to B flat.

The quartet is technically quite difficult, but extremely well written for the different instruments, as might be expected from a composer who started his career as a fine violinist, is a marvellous violist, and plays piano, clarinet and — saxophone!

Parlow String Quartet

Kathleen Parlow, *1st Violin* Samuel Hersenhoren, *2nd Violin*
Stanley Solomon, *Viola* *Cornelius Ysselstyn, *Violoncello*

Programme

Allegro assai in C minor Schubert

Quartet in F minor, Opus 10 Hindemith

Sehr lebhaft (straff im rhythmus)

Thema mit Variationen

Finale (sehr lebhaft)

(First performance in Toronto)

* Kindly substituting for Isaac Mamott because of illness.

Prog-1012
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Fourth Concert of Chamber Music

Programme of Canadian Compositions

Reginald Godden, Pianist

Lillian Smith, Soprano

Studies in Line Barbara Pentland

Sonata Ivan Gillis (1919-1946)

Songs by Thomas J. Crawford, Leo Smith, and Healey Willan.

Suite Kenneth Peacock

(First public performance in Canada)

Sonata Harry Somers

WEDNESDAY AFTERNOON, FEBRUARY 11, 1948

AT FIVE O'CLOCK